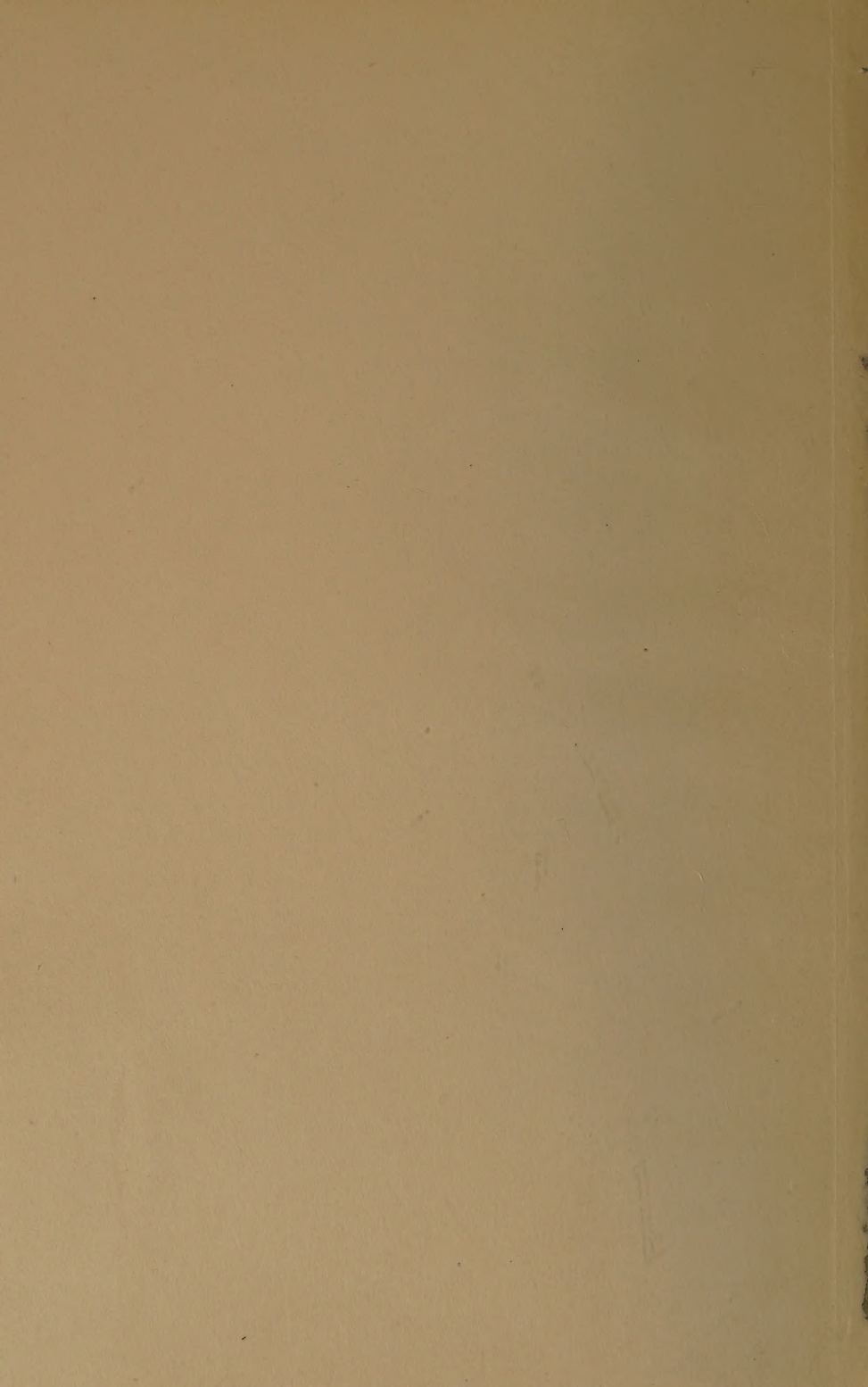


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MOUNTAIN LANDSCAPE • THE PAINTER AT WORK  
BY GEORGE INNESS  
[NUMBER 63]



SALE NUMBER 1369  
ON PUBLIC EXHIBITION FROM NOVEMBER SEVENTH

*2a 15-05-*

ILLUSTRATED CATALOGUE  
OF THE  
VALUABLE PAINTINGS

COLLECTED BY THE LATE  
THOMAS E. H. CURTIS

TO BE SOLD BY THE DIRECTION OF

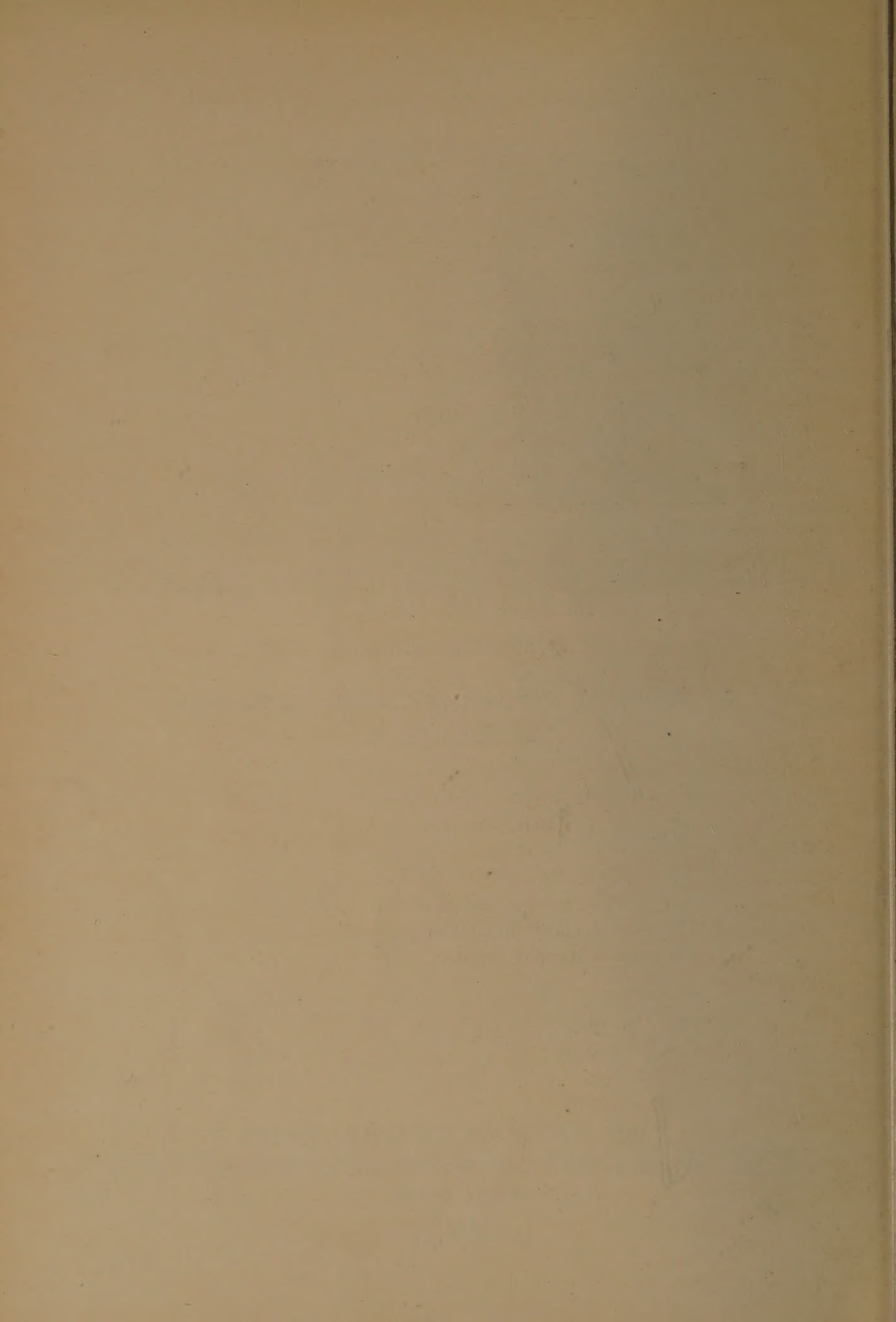
H. LOUISE CURTIS

[ADMINISTRATRIX]

ON THURSDAY EVENING, NOVEMBER FOURTEENTH  
AT 8:15 O'CLOCK

THE ANDERSON GALLERIES  
PARK AVENUE AND FIFTY-NINTH STREET  
NEW YORK

1918



## CONDITIONS OF SALE

1. All bids to be PER LOT as numbered in the Catalogue.

2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. Purchases to be taken away at the buyer's expense and risk immediately after the conclusion of the sale, in default of which The Anderson Galleries, Incorporated, will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, and they will be at the sole risk of the purchaser, and subject to storage charges.

5. No lot will be delivered during the sale.

6. All lots will be on public exhibition before the date of sale, for examination by intending purchasers, and The Anderson Galleries, Incorporated, will not be responsible except as hereafter noted, for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, WITHOUT RECOURSE. But upon receiving before the date of sale, expert opinion in writing that any lot is not as represented, The Anderson Galleries, Incorporated, will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.

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and correctly describe items of this character, but this Company will not be responsible for errors, omissions, or defects of any kind.

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*Priced Copy of this Catalogue may be secured for fifty cents for each session of the sale.*

THE ANDERSON GALLERIES

INCORPORATED

PARK AVENUE AND FIFTY-NINTH STREET  
NEW YORK

TELEPHONE PLAZA 9356

CATALOGUES ON REQUEST

SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN

## NOTE

**M**R. THEODORE E. H. CURTIS was an ardent and steady collector in many directions. He did not devote himself merely to one or two branches of the arts; paintings were included among the objects he sought.

The collection to be sold today represents the pictures he picked up from time to time during many years. He gave more time, for instance, to accumulating pieces of ancient glass than to buying pictures. But this helped to educate his eye for color, since the greatest charm of antique glass consists in the extraordinary play of colors produced by the action of the earth and air on the surface of the glass. As time went on and he began to frequent the picture shops, exhibitions and auctions with greater attention, he came more and more to relish and buy the work of colorists, and particularly American colorists.

Among the paintings here described are four color poems by Ralph A. Blakelock, nine works by George Inness, a gem of color by Homer D. Martin and pictures of Wyant, Murphy and others to whom a feeling for color was their natural gift. At the same time Mr. Curtis appreciated pictures of anecdote, like the military pieces of Berne-Bellecour and Beauquesne. He was sensitive to the charm of country life and enjoyed graceful and richly tinted figures and groups of peasants such as those of Boughton and Thom. Landscape and cattle pictures attracted him. He lived at Plainfield, New Jersey, where the country-side was close at hand. Among the pictures are landscapes of James M. Hart and others painted near Plainfield. He realized the abiding pleasure given by large simple views reflecting the calm of pastures and woodlands, all the more because his active life was passed in the turmoil and din of a great city. One detects in his collection a liking for an interest in horses, cattle and sheep. But though he preferred landscape and marine, the townscape also appealed to him when sufficiently picturesque, as we see from the Spanish town view by Roig-y-Soler.

It is worthy of note that the nine paintings by George Inness had not been publicly exhibited up to the time of their sale by the executors of the Inness Estate in 1904, when they were purchased by Mr. Curtis.

## LIST OF ARTISTS

	PAINTING NUMBER		PAINTING NUMBER
BALE, C. J.	35	INSLEY, ALBERT	6
BEAUQUESNE, W.	19, 44	JOHNSON, DAVID	32, 34
BELLECOUR, E. P. BERNE	23	JOUBERT, F.	37
BLAKELOCK, RALPH A.	14, 43,	MARTIN, HOMER D.	54
	52, 53	MORAN, EDWARD	30, 36
BONHEUR, ROSA	51	MORAN, PERCY	9
BOOGAARD, W. J.	33	MURPHY, J. FRANCIS	50
BOUGHTON, GEORGE H.	20	PARTON, ARTHUR	25
BRIDGMAN, F. A.	27	PHELAN, CHARLES T.	24
BROWN, J. G.	15, 29	REES, M.	46
CRANE, BRUCE	48	REHN, F. K. M.	16
DAVIS, CHARLES H.	47	RICHET, LÉON	41
DE GRANDCHAMP, L. E. PINEL	45	ROIG-Y-SOLER	26
DE LONGPRÉ, PAUL	1	SCHRÖDTER, A.	38
DIAZ, H.	10	SMITH, HENRY P.	3, 13
GAY, EDWARD	18	STADEMANN, ADOLF	12
GRIFFIN, T. B.	22	THOM, JAMES CRAWFORD	2, 28
HART, JAMES M.	5, 7, 17, 21, 39	TOUDOUZE, EDOUARD	42
HEYDEN, CARL	31	WITT, J. H.	4, 8, 11, 40
INNESS, GEORGE	55, 56, 57,	WYANT, A. H.	49
	58, 59, 60, 61, 62, 63		



## PAUL DE LONGPRÉ

FRENCH SCHOOL

### 1. GROUP OF ROSES

75-  
A well-known painter of flowers, Paul de Longpré arranges a mass of red, yellow and white roses in an old pottery jar and lets a few more fall on the green tablecloth. Note the drops of water on some of the blossoms. Clever composition and agreeable scheme of color.

W. Roloff  
*Canvas. Shadow box. Signed to left Paul de Longpré. Height, 25 inches; width, 21 inches.*

## JAMES CRAWFORD THOM

BRITISH SCHOOL

### 2. CHILDREN AT PLAY

27 50  
J. C. Thom was born in America but made England his home. A pupil of Edouard Frère, he exhibited first in London, 1864, later in the United States. This picture has French children of the peasant class enjoying a swing in some woods. Animated and natural movement; pleasant light color scheme.

Arlington Galleries  
*Board under glazed shadow box. Signed to right J. C. Thom. Height, 7½ inches; width, 10¼ inches.*

## HENRY P. SMITH

### 3. MARINE

125-  
Shorescape with distant schooners and with gulls hovering over the surf. A skilful artist, in this case Smith has used pale brown and drab colors in clouds and shore. To the left a realistic wet beach with shells and weeds and remains of a wreck; to the right a delicate passage where sea and sky meet.

J. Hartog  
*Canvas, glazed. Signed to right Henry P. Smith, 1882. Height, 18 inches; width, 28 inches.*

## J. H. WITT, A.N.A.

### 4. AT THE STREAM

25-  
A little glen through which flows a brook is shadowed by a grove of trees just touched by autumn tints. A storm is gathering, cattle are browsing on a little flat near the stream. The sky is angry but shows bright toward the horizon. Good effects of approaching tempest.

Birds Roy Sloop  
*Canvas, glazed. Signed to right J. H. Witt, A.N.A. Height, 13 inches; width, 22 inches.*

JAMES M. HART, N.A.

5. THE RIVER BANK

85-  
J. Seidler  
Characteristic view of a country place on the Hudson or some other river, with its orchard, bunch of cows, landing place for boats and dock with store. Profound peace reigns. Painted with all of Hart's ability and sincerity.

Canvas. Signed to right James M. Hart. Height, 14½, width, 22 inches.

ALBERT INSLEY

6. EARLY SPRING, MUNSEY, N. Y.

40-  
J. Hartog  
Landscape in pale blue, greens and grays like those of Dwight Tryon. Suggests the cool of a windy day with a threat of rain.

Canvas. Signed to left Albert Insley. Height, 12 inches; width 18 inches.

JAMES M. HART, N.A.

7. A FARM YARD

75-  
F. A. L.  
F. Taylor  
Realistic country scene. At the back of a stone dwelling a rustic lassie has let down the bars and turned the cows out of the yard into the pasture. Veiled sunlight, light blue sky streaked with clouds.

Canvas. Signed, dated at bottom, James M. Hart, Aug. 18, 1879. Height, 13½ inches; width, 23 inches.

J. H. WITT, A.N.A.

8. AMUSING THE BABY

1750  
F. Irvine  
Sketch for a picture of anecdote to be wrought on a large scale. The artist has indicated well the movement of the hurrying mother and her efforts to quiet the child by raising it to her face.

Canvas. Signed to right J. H. Witt, A.N.A. Height, 17 inches; width, 12 inches.

PERCY MORAN

9. BREAKFAST FOR HER CATS

50-  
J. Hartog  
Instead of a crone or a country woman looking out for her cat Percy Moran depicts an extremely pretty girl in colonial dress laying down her book and gazing at her two cats. Very carefully and neatly drawn, she sits by her colonial table outlined against a case-ment full of small panes. Face and hands are finished like a miniature. Harmony in dress, surroundings, cats and mistress. The painter is the son of the late Edward Moran.

Canvas. Shadow box, glazed. Signed on wall panel to right E. Percy Moran. Height, 14 inches; width, 12 inches.

H. DIAZ  
[Attributed to]  
FRENCH SCHOOL

10. INTERIOR OF WOOD

65-  
JH  
A very prettily and carefully painted bit in the spirit of Diaz but without his earmarks, although signed H. Diaz. It lacks the robust touch and color scheme of that master.

Oil, wooden panel. Shadow box and elaborate frame. Height, 7 inches; width, 10 inches.

J. H. WITT, A.N.A.

11. MEDITATION

25-  
JH  
Although landscape was his favorite means of expression, the late J. H. Witt, an Indiana painter who made his name in New York, tried his hand at figures. In this picture of a comely lass he has given more attention to the dress she wears and the old chair she sits on than to her head and arms, which are sketched, not finished; the coloring is excellent and the composition good.

Canvas. Shadow box and frame. Signed to the right J. H. Witt, A.N.A. Height, 16 inches; width, 20 inches.

ADOLF STADEMANN

BAVARIAN SCHOOL

12. WINTRY SUNSET

25-  
Mrs. P. Silber  
Country scene in winter with peasant woman passing with bundles of fagots. To the right a farmhouse and barn, in the left foreground a pool. Vigorous brushwork. The rose colored west is reflected in the pool. Stademann is a Munich painter of local note.

Oil, wooden panel. Signed to left Stademann. Height, 14 inches; width, 18 inches.

HENRY P. SMITH

13. VIEW IN VENICE

40-  
JH  
Colorful bit of Venice on a hazy day, the landing place for the Hotel Luna. Gondola and sandolo in the forewater, red tiled roofs, awnings and the quaint chimney pots making an effective ensemble. In the distance rises one of the beautiful campanile. Water color enhanced with pastel.

Boards. Signed on left Henry P. Smith. Height, 9½ inches; width, 13 inches.

RALPH A. BLAKELOCK, N.A.

14. THE WATERFALL

1350-  
Wild gorge with stream tumbling from rock to rock. Pale cloudy sky beyond the break of hills. On both sides a tangle of bush and woodland. Fine reserve in color, olive and pale greens predominating.

Canvas. Shadow box and elaborate frame. Signed in red R. A. Blakelock. Height, 18½ inches; width, 12½.

[SEE ILLUSTRATION NEXT PAGE]





THE WATERFALL  
BY RALPH A. BLAKELOCK, N.A.  
[NUMBER 14]

J. G. BROWN, N.A.

15. MAKING UP THE SPAT

50-  
A little girl seated on a fence, pouting, is approached from behind by a small boy who is trying to conciliate her with a bunch of flowers. Brother and sister, from the similarity of their faces. Pleasant little child's comedy, painted with all of J. G. Brown's neat unpretending humor and careful coloring and drawing.

*W. Roberts*  
Canvas, glazed, shadow box. Signed on right J. G. Brown, N.A. Height, 23 inches; width, 18½ inches.

F. K. M. REHN, N.A.

16. ENTERING PORT

200  
Late sundown with the church and roofs of a town swallowed by the dusk, and a schooner running into port with clewed topsail, under the two main sheets and one jib. Good painting of waves. Pleasing composition, excellent painting of clouds and lifting billows. Panel signed. Cradled, glazed. Height, 12 inches; width, 18 inches.

J. Hartog  
JAMES M. HART, N.A.

17. FOUR FEEDING AS ONE

230  
Cows busy acquiring milk make good sitters to painters. James M. Hart did justice to the humble herd, and had the skill to draw and color animals to please the citizen and the farmer as well. Fine composition, charming arrangement of clouds, natural scene.

*J. Hartog*  
Canvas. Glazed, shadow box. Signed to right James M. Hart. Height, 20 inches; width, 28 inches.

EDWARD GAY, N.A.

18. MEADOW AND STREAM

40-  
Edward Gay is one of the veteran landscapists and has won many medals for works of capital power. This picture has his warmth of temperament and genial quality. It is a rural scene in September, a cloudy day with breaks in the tinted sky. Dated, 1886. Canvas, glazed. Signed to left Edward Gay. Height, 16 inches; width, 24 inches.

*H. Schultze*  
W. BEAUQUESNE

FRENCH SCHOOL

19. THE CAVALRY SCOUT

85-  
Beauquesne shared with de Neuville and Detaille the effort of French art to keep the military spirit alive after the disasters of 1870. This is an excellent example of his work, well drawn, fine in color and full of spirit. Reining in his horse suddenly, the cavalry scout in a wood signals to his followers that the enemy is in sight. Canvas. Shadow box and superb frame. Signed to left W. Beauquesne, 1892. Height, 16 inches; width, 12¾ inches.





sold at the Anderson Galleries, November 14, 1918.

<u>Nos.</u>	<u>Prices.</u>	<u>Buyers.</u>	<u>Nos.</u>	<u>Prices</u>	<u>Buyers</u>
1	\$ 75.	W.Rohlf	44	\$ 200.	J.Hartog
2	27.50	Arlington Galleries	45	90.	Arlington Galleries
3	125.	J.Hartog	46	57.50	F.S.Voss
4	25.	Brick Row Shop	47	325.	Hyman
5	85.	T.Scheidler	48	140.	Arlington "
6	40.	J.Hartog	49	1950.	F.S.Voss
7	75.	F.Lawlor	50	2300.	C.Bahnen
8	17.50	Devine	51	190.	Dr.Riefstahl, Agt.
9	50.	J.Hartog	52	625.	A.F.Lichtenstein
10	65.	" "	53	2600.	Dr.Riefstahl, Agt.
11	25.	" "	54	500.	Thos.Murdock
12	25.	Mrs.P.Gilber	55	625.	Wm.Wherry
13	40.	J.Hartog	56	520.	Thos.Murdock
14	1350.	Dr.Riefstahl, Agt.	57	675.	" "
15	50.	W.Rohlf	58	1000.	Prinz Bros.
16	200.	J.Hartog	59	450.	Thos.Murdock
17	230.	" "	60	1750.	H.Schultheis
18	40.	H.Schultheis	61	800.	Thos.Murdock
19	85.	C.Bohman	62	1200.	H.Schultheis
20	125.	F.S.Voss	63	2000.	George Ainslie
21	135.	W.Corven			
22	22.50	J.Hartog			
23	320.	Clapp & Graham			
24	70.	F.Lawlor			
25	135.	J.Hartog			
26	510.	W.H.Williams			
27	160.	J.Hartog			
28	150.	" "			
29	25.	Devine			
30	60.	J.Hartog			
31	95.	F.Lawlor			
32	90.	F.S.Voss			
33	90.	F.Lawlor			
34	75.	H.F.Nally			
35	35.	W.Rohlf			
36	65.	" "			
37	65.	H.Schultheis			
38	220.	F.Lawlor			
39	105.	J.Hartog			
40	40.	F.Lawlor			
41	200.	A.F.Lichtenstein			
42	145.	F.Lawlor			
43	167.50	S.R.Roth			

# GEORGE H. BOUGHTON, N.A.

BRITISH SCHOOL

## 20. LOITERING NEAR THE GYPSY CAMP

Boughton was English by birth and after becoming a painter in New York returned to England where he worked, making excursions to Holland, etc. English country children are being sent by campers to the nearest farm or tavern and linger to pick flowers by the way. Warm autumn tones, fine pale cloudy sky. Note the tent, cart and donkey in background.

*Canvas. Signed and backed with panel. Height, 12½ inches; width, 24 inches.*

*Bought at the W. M. Chase Sale in 1912. \$131. \$230.*

# JAMES M. HART, N.A.

## 21. COWS ON THE FARM

A wide sweep of landscape embracing woodlands and scattered trees with cows in small groups coming to drink from a marshy pool. Blue hills in distance with tinted cloud banks above. Agreeable composition, the center of which is a brace of cows in the foreground very excellently painted.

*Canvas. Signed to right James M. Hart. Height, 14 inches; width, 24 inches.*

# T. B. GRIFFIN

## 22. ON THE DELAWARE, WASHINGTON PARK

A Philadelphia artist, later of New York, Thomas B. Griffin shows in this picture his excellence as a landscapist. A very good composition, representing the upper reaches of the Delaware River on a misty, cloudy day. Good feeling for tree forms and structure of hills.

*Canvas. Signed and glazed. Height, 14½ inches; width, 22 inches.*

# E. P. BERNE-BELLECOUR

FRENCH SCHOOL

## 23. THE QUARTERMASTER MAKES HIS REPORT

Pupil of Picot and Barrias in 1838, this painter was in his prime during the Franco-Prussian war and served in the army. Details as to uniform are historically correct. A captain wearing a decoration sits on an upturned army chest and listens to a report. Typical Frenchmen, probably portraits. Background of Algerian hills. Gay colors and fine drawing in faces and hands.

*Panel, cradled. Signed to left E. Berne-Bellecour, 1893. Height, 14 inches; width, 18 inches.*

*Bought at the Emerson McMillin Sale, 1913. \$27. \$425.*

## CHARLES T. PHELAN

ENGLISH SCHOOL

### 24. LANDSCAPE WITH SHEEP

70-  
A.L.  
A fine landscape with old oaks growing among gray boulders on the right, rain clouds and forest to the left. Interest centres on the flock of sheep in middle foreground, admirably painted. If the shepherd were present, the group would suggest Charles Jacques.

Canvas. Signed to left Charles T. Phelan, '90. Height, 24 inches; width, 42 inches.

## ARTHUR PARTON, N.A.

### 25. IN THE ARKVILLE VALLEY

35-  
84  
Landscape with river in foreground with a disciple of Izaak Walton intent on his fishing. Arthur Parton is a medalist of long date and has pictures in the Metropolitan, the Brooklyn Institute, at Indianapolis, etc. Splendid cloud effects and excellent painting of the line of willows on the farther bank of the stream.

Canvas, glazed. Height, 27 inches; width, 37 inches.

## ROIG-Y-SOLER

SPANISH SCHOOL

### 26. STREET IN OLD SPANISH TOWN

510-  
Curious arcaded by-street in a Spanish town with a vista of further arches in the back. Coopers working at their trade to left, dilapidated house fronts and backs, a fire smouldering in the foreground of the nearest court, campanile, lamp support, balcony on right. Painted by a sure hand and with a knowledge of tones.

Canvas. Signed to left Roig y Soler. Height, 46½ inches; width, 36½ inches.

## F. A. BRIDGMAN, N.A.

### 27. GIRL OF ALGIERS

160-  
84  
An American long resident in France, Bridgman has continued to paint genre pictures of the near Orient, usually women. Good example of his skill in this line, firm drawing and pleasing color scheme. The Algerian girl is in a brown study, gazing straight forward, hands clasped in lap. Sentiment without sentimentality.

Canvas, glazed, shadow box. Signed to right F. A. Bridgman, 1888. Height, 18 inches; width, 15 inches.

# JAMES CRAWFORD THOM

BRITISH SCHOOL

## 28. MOTHER AND TWO CHILDREN

150-  
JH  
J. Hartog

Resident most of his life in England and pupil in France of Edouard Frère, this American painter has found many of his subjects among the French peasantry. The half-grown sister entertains the baby in her mother's arms by showing a bunch of marigolds. Soft, pleasing brushwork, rich color scheme.

Panel, cradled, shadow box glazed. Signed in red to right J. C. Thom. Height, 24 inches; width, 14½ inches.

## J. G. BROWN, N.A.

## 29. SUNNING HERSELF ON THE BEACH

25-  
Hervine

J. G. Brown understood his public and was popular to the last. He painted young people, girls and boys of the town and farm, just as simple and natural as possible. This half-grown girl sunning herself on the sand dune is a good example of his early work, good in line and composition.

Canvas, shadow box. Signed to right J. G. Brown, N.A., 1879. Height, 14 inches; width, 20 inches.

## EDWARD MORAN

## 30. IN THE EVENING GLOW

60-  
JH  
J. Hartog

Although Edward Moran devoted himself to marines and shore-scapes, he painted historical and other scenes. The French country maiden in white cap, apron and red skirt is wandering at sunset, her figure relieved against the pale rosy sky. She seems to be waiting for someone.

Canvas, glazed. Height, 18 inches; width, 24 inches.

## CARL HEYDEN

BAVARIAN SCHOOL

## 31. LADY BEFORE CHEVAL GLASS

95-  
F.A.L.  
F. Taylor

Posed before a cheval glass, a young woman in a pale blue ball dress gazes reflectively and with satisfaction at herself, while the back of her head and her bare shoulders are reflected in a mirror over the mantelpiece. Dark blue wrap, fan and gloves lie on an arm-chair behind. Able painting of mirror, jars, mantelpiece of reddish marble, etc. Clever composition, Munich work.

Canvas, shadow box. Height, 37½ inches; width, 25½ inches.



## DAVID JOHNSON, N.A.

### 32. UPPER SUSQUEHANNA RIVER

90-  
A fine oak and a couple of cows, together with a man in a punt, form a pleasing composition to the left of centre, while the right shows the other side of the river and low distant hills. Straightforward, able brushwork; an expression of profound calm; excellent composition.

F.S. Toss  
*Canvas, shadow box. Signed in monogram to left D. J. On back signed "David Johnson, Upper Susquehanna." Height, 12¾ inches; width, 16¾ inches.*

## W. J. BOOGAARD

FLEMISH SCHOOL

### 33. HORSES IN THE BARN

90-  
A hand well skilled in the drawing of horses has painted the white horse and the roan, a team with harness still on, which are feeding in an old barn. To the left a man in a red coat brings oats; to the right a hen and the upper part of a door open. Accurate and agreeable work in the Flemish style. The weight and structure of the horses admirably rendered.

F.S. Toss  
*Wooden panel, shadow box. Signed to left W. J. Boogaard, 1886. Height, 10¾ inches; width, 16 inches.*

F. Laylor  
*Note on back of the picture (in English) "Painted by himself to the order of A. d'Huyvetter, Jr., of Antwerp" and signed.*

## DAVID JOHNSON, N.A.

### 34. NEAR PLAINFIELD, N. J.

75-  
Mr. Curtis lived at Plainfield and appreciated the suave New Jersey landscape thereabout. The late David Johnson was a sterling painter of landscape and cattle. The oaks and silver birch in the centre of this picture, the glimpse of horizon, the man in the boat are rendered by a careful hand.

F. S. Nally  
*Boards. Signed on the back David Johnson. Height, 10½ inches; width, 13¾ inches.*

## C. J. BALE

ENGLISH SCHOOL

### 35. A MASS OF FRUIT

35-  
Still-life painted in this powerful fashion has its place in the tavern or the dining-room where its realism stimulates the appetite. The pineapple is of the right color and with painstaking accuracy the artist has copied the down on the plums and the high lights on the grapes.

Mr. Roddy  
*Canvas. Signed to the left, monogram C. J. and B. with "ale" added. Height, 14 inches; width, 18 inches.*

## EDWARD MORAN

### 36. SUNDOWN

Edward Moran was a brother of Thomas Moran, N.A. and devoted his brush to the sea. The ripple of waves off the New Jersey coast was a constant spur to his endeavor. He has caught here the baffling way that waves have, especially where a current sets along the strand. Coasters are faintly seen to seaward and a solitary gull hovers over the beach.

*Canvas. Signed Edward Moran. Height, 14 inches; width, 20½ inches.*

### F. JOUBERT

FRENCH SCHOOL

### 37. MARSHY COUNTRY

Firmly and boldly sketched in with the brush, this landscape is crowned with an array of clouds that portend rain; pools are in foreground and background. The picture has the marks of an able wielder of the brush who has not failed to profit by Corot's way of painting leaves fluttering in the wind.

*Canvas. Signed to right F. Joubert. Height, 16 inches; width, 22½ inches.*

### A. SCHRÖDTER

BAVARIAN SCHOOL

### 38. TIMID LITTLE TOAST

"Adolf Schrödter" was a professor at Carlsruhe art academy but Adolf Schrödter is a Munich man influenced by Piloty and other masters of the painting of anecdote. Here we see a cavalier in blue velvet trying to overcome the shyness of a little girl who advances to clink glasses with him. Fine brushwork on gowns, excellent still life, easy natural attitudes.

*Bought at International Arts Exhibition in Glass-Palast, Munich. Height, 18 inches; width, 24½ inches.*

### JAMES M. HART, N.A.

### 39. THREE COWS GRAZING

The late James M. Hart was a specialist in the painting of cattle and knew how to express the weight of their frames. A pleasant color combination of red and white, sorrel and chamois-toned cows in a friendly group.

*Canvas. Signed to left James M. Hart. Height, 12 inches; width, 16 inches.*

### J. H. WITT, A.N.A.

### 40. NEAR PATCHOGUE, LONG ISLAND

John Harrison Witt was born in Dublin, Indiana, 1840, and died in New York, 1901. Associate of the National Academy of Design. This bit of Long Island is a charming composition painted with a feeling for color.

*Canvas. Signed to right J. H. Witt, A.N.A. Height, 9 inches; width, 12 inches.*



## LÉON RICHET

FRENCH SCHOOL

### 41. THE COUNTRY ROAD

Born in Solesmes, France, Richet made for himself an excellent name as a landscapist fully thirty years ago. He was a continuer of the Barbizon School, owing much to Rousseau and Diaz; he worked under Diaz for a time. The firm drawing and fine color of this panel is evident at a glance; as a composition it hits a high level.

Wooden panel. Signed on left Léon Richet. Height, 10 inches; width, 14 inches.

Bought at the Emerson McMillin sale, 1913. ~~\$5-~~ \$230-

## EDOUARD TOUDOUZE

FRENCH SCHOOL

### 42. MOTHER AND CHILD

145-  
7AL  
F. Laylor

Edmond Toudouze, father of Edouard Toudouze, experienced the passing fashion among artists in Paris to paint horrors and martyrdoms. His "Fall of Sodom" was particularly ghastly, since the figures were writhing in flames and asphyxiating with deadly vapors. Nothing could be more peaceful and smiling than this interior by his son, with an Eighteenth Century young matron wielding her fan as she watches a fine infant in an old carved cradle. Beautiful drawing and brush work.

Wooden panel, shadow box. Signed E. Toudouze. Height, 10¾ inches; width, 13¾ inches.

## RALPH A. BLAKELOCK, N.A.

### 43. SUNRISE EFFECT

165  
167 50  
S. R. Roth

A sketch representing the white sky in the east just before sunrise. An oak to the left, water in foreground.

Panel in elaborate frame, glazed shadow box. Signed in red to left, R. A. Blakelock. Height, 5½ inches; width, 8½ inches.

## W. BEAUQUESNE

FRENCH SCHOOL

### 44. FRENCH INFANTRY REPULSING BRUNSWICKERS

200-  
JH  
J. Hartog

This lively scene of war represents the repulse of Brunswick hussars by French infantry near Brussels. It was painted in 1898 and sold from the artist's studio, as shown by the seal with artist's initials W. B. The red breeches and red caps of the infantry on the right are balanced by the red coats of the Brunswickers on the left. Canvas. Elaborate frame and shadow box. Signed to right W. Beauquesne. Height, 18 inches; width, 24 inches.

## L. E. PINEL DE GRANDCHAMP

FRENCH SCHOOL

### 45. THE ARAB DONKEY BOY

90-  
Arlington Galleries

Picture in the style of Gérôme and other French explorers of the near Orient. Observe the folds in the blue overgarment of the boy and the exact brushwork in the painting of the donkey's head and saddle. The stonework and green door of the house are broadly and finely wrought. A thorough piece of work.

Wooden panel, shadow box. Signed to left L. E. Pinel de Grandchamp. Height, 16 inches; width, 12½ inches.



M. REES  
FLEMISH SCHOOL

46. ARIADNÉ AWAKING IN NAXOS

5750-  
F.S.V.  
F.S. Voss  
Ariadné stretched on a white goatskin couch is waking and does not know that Theseus has deserted her. Modern concept of the old Greek myth. Fine modeling of the torso, knees and wrists. Against the background of trees and herbage the nude woman is displayed to advantage. The painter has made the daughter of Minos a mature woman rather than a maid.

Canvas glazed, shadow box. Height, 34 inches; width 44 inches.

CHARLES H. DAVIS, N.A.

47. FROSTY MORNING, NORMANDY

325-  
Kynman  
This typical Normandy landscape had the power so to please the late William M. Chase, the painter, that he bought it from the Davis sale at Knoedler's. He was attracted by the masterly way that Charles Davis indicated the frost on the grass. Mr. Curtis was wise to pick this at the Chase sale.

Canvas. Signed to left C. H. Davis. Height, 18 inches; width, 26 inches.

Bought from artist's sale, Knoedler's, by William M. Chase, N.A.  
Bought at the W. M. Chase sale, 1912. #143-8340-

BRUCE CRANE, N.A.

48. NOVEMBER WOODS

140-  
Arlington Galleries  
Masterly landscape with buttonwoods, oaks and chestnuts in foreground about a little stream, and a distance of fields and woodland. Pale gray sky. Green grassy spots on the banks. Fine tones. A charming piece of work.

Canvas, glazed, shadow box. Signed left centre Bruce Crane. Height, 14 inches; width, 20 inches.



A. H. WYANT, N.A.

49. VIEW IN THE KEENE VALLEY

In this case Wyant was not in the stormy mood. Instead of painting a coming tempest or a rainy sky, he gave the quiet note of grassy spaces under trees and the indication of a river near wooded hills.

Canvas, shadow box. Height, 12 inches; width, 16 inches.

1950  
F.S. Voss



J. FRANCIS MURPHY, N.A.

50. EVENING GLOW, AUTUMN ?

Remarkable for the way in which the artist has made oil paint tell the story with all the brilliant quality of pastel. Delightful impression of a golden sunset painted with great firmness and sense of color. Uncommonly fine specimen of work by an artist of eminence. Canvas. Signed to left J. Francis Murphy, 1901. Height, 11 inches; width, 14 inches.

Bought at the sale of the Gibbs Collection, 1904.

*A Sunset Glow 16 x 12 - £24 - \$400 -*

*7 1901 -*

*Batt*

*2300 -*

*Bakensen*



## ROSA BONHEUR

FRENCH SCHOOL

### 51. A CLOUDY DAY

During her farm life near Fontainebleau the famous artist wore trousers, at the time a great innovation, though now common to farmerettes. In her walks abroad with easel and umbrella she painted landscape, cattle and rustics. Here is a brilliant little landscape, a bit of green garden and wood on a blowy day in June.

Panel glazed, shadow box. Signed on left Rosa Bonheur. Height, 7½ inches; width, 10½ inches.

Bought at the Georges Petit Gallery, Paris, from the Rosa Bonheur sale.

190  
Fr. Ricotable, Agent



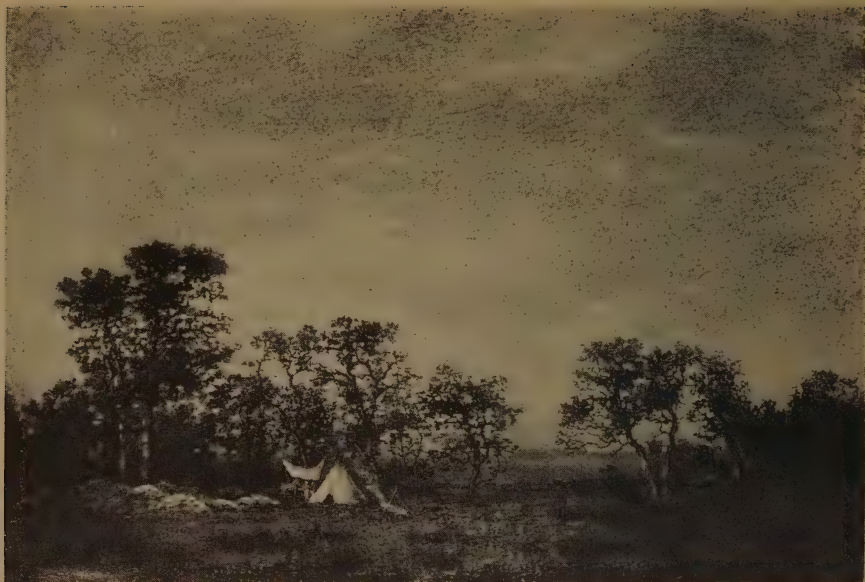


RALPH A. BLAKELOCK, N.A.

52. INDIAN FISHERMAN'S RETURN

A golden glow is suffused over this landscape, enhanced by the shadowed foreground in which some Indians, trudging back to camp with fish, throw a spot of color. Fine effect of trees against the west. An uncommonly good example of the colorist.

Canvas, shadow box, glazed. Height, 16 inches; width, 24 inches.  
~~Bought at the sale of the Gibbs Collection, 1904.~~



RALPH A. BLAKELOCK, N.A.

53. SUNSET IN AUTUMN . (*Sunset in the Woods*)

Following on the track of Albert P. Ryder, this painter applied himself to expressing nature through color combinations. Here is a happy result. Fine tones in the enamel of clouds, red glow, brown foreground, trees in silhouette against the western sky. Note the tent, horse and figures used as color spots. Blakelock never did a better work than this.

Canvas, glazed, shadow box. Signed in red to right R. A. Blakelock. Height, 15½ inches; width, 24 inches.

Bought at the Thomas McGuinness sale, 1902. \$64 - \$200 -

W. Rieftahl, Agent



HOMER D. MARTIN, N.A.

54. FISHING BOATS, LOW TIDE *(The Coast of France)*

Lovely bit of color painted when Martin visited France. On the flats left by the ebb tide are two fishing luggers with sails raised to dry. Exquisite sky full of clouds of varied tint, and below, a streak of turquoise, the English Channel. Only a born master of color could produce this little gem.

Wooden panel, shadow box and beautiful frame. Signed and dated to right, Homer Martin, 1884. Height, 8 inches; width, 12 inches.

Bought at the sale of the Gibbs Collection, 1904. #229, \$375-





## GEORGE INNESS, N.A.

### 55. SKETCH NEAR MONTCLAIR

George Inness naturally sketched in the neighborhood of his house in Montclair, N. J.; this is one of his sketches. A man's figure is silhouetted against a pool in the woods; two women are placed to the right. It is out of such momentary quick brushings that he sometimes built a finished painting.

Board, glazed. Height, 12 $\frac{1}{4}$  inches; width, 18 inches.

Bought at Executor's Sale of Mrs. George Inness, 1904.





# GEORGE INNESS, N.A.

## 56. NEAR MONTCLAIR

520 A painting carried beyond the sketch stage. At the foot of a large silver birch sits a country boy, while in the lush green meadow beyond the cows are browsing. A red one advances on the right followed by a white in the sauntering aimless way of cattle. Composition interesting. Color quality of different trees well noted.

Canvas. Signed G. Inness. Height, 20 inches; width, 16 inches. Bought at the Executor's Sale of Mrs. George Inness, 1904.



## GEORGE INNESS, N.A.

### 57. EVENING AT MONTCLAIR

695  
In the deepening shadow a woman in a green dress comes forward; two other figures are walking back to the right. Pale golden glow in the west. In the background, behind a tree-clump, houses of Montclair indicated. A fine suggestive work, full of a vague, hazy existence like a dream.

Cradled panel, glazed. Signed to right G. Inness, 1882. Height, 16 inches; width, 24 inches.

Bought at the Executor's Sale of Mrs. George Inness, 1904. \$ 375.-

Thos. Murdock



# GEORGE INNESS, N.A.

## 58. INTERIOR OF WOOD

A woodland grown up thick and tall; shadowed foreground, middle distance in pale sunlight, background a denser forest with paths leading to right and back. A pale green sky among the tree tops. Indications of autumn.

Canvas, glazed. Signed G. Inness. Height, 16 inches; width, 23½ inches.

Bought at Executor's Sale of Mrs. George Inness, 1904. \$ 360.—





## GEORGE INNESS, N.A.

### 59. EARLY AUTUMN

Painted in one of the moods that came over the artist, this canvas represents the feeling of Inness for a rich Indian Summer day, when objects are indistinct with haze and the clouds themselves appear to be at rest.

Canvas relined. Signed G. Inness. Height, 18 inches; width, 23 inches.

Bought at Executor's Sale of Mrs. George Inness, 1904. \$ 185.-





# GEORGE INNESS, N.A.

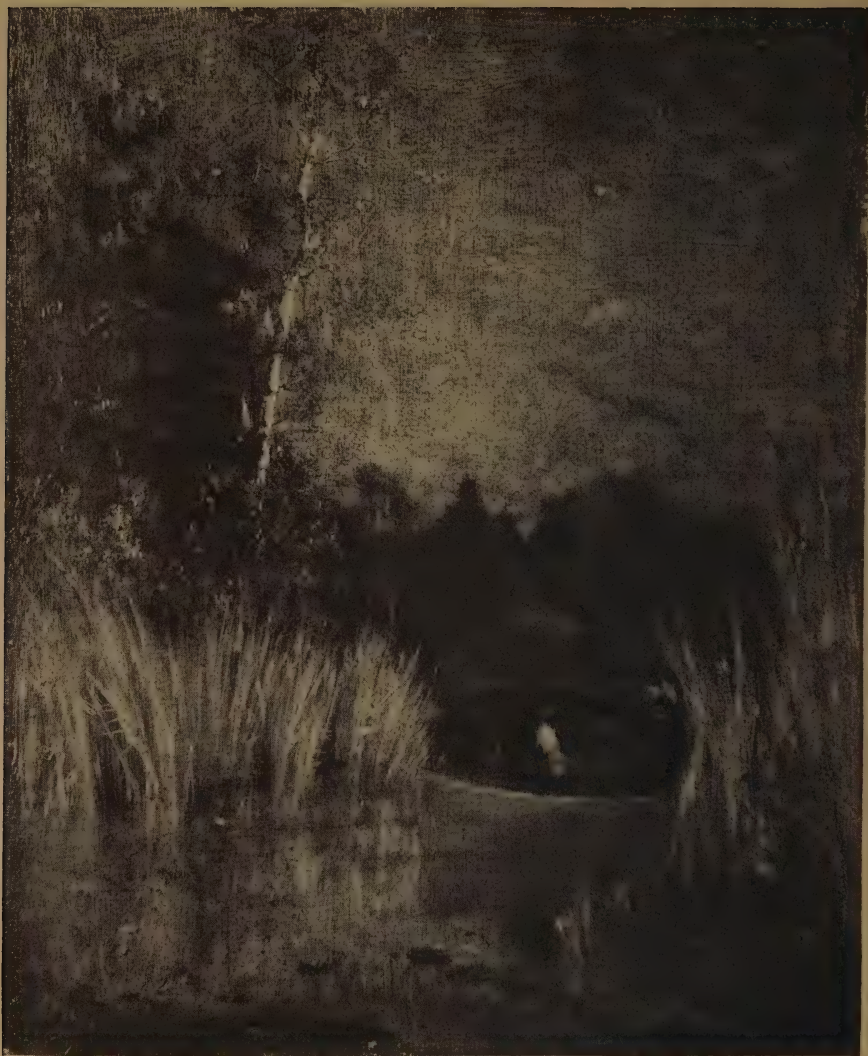
## 60. DELAWARE VALLEY

Landscape, plunging view on the valley of the Delaware. It belongs to Inness's best period after his return from his stay in Italy. He was painting with a broader brush and greater ease in composition. This typical painting is particularly fine in the distance of blue hills and the sky full of delicately tinted masses of cloud.

*Canvas, relined. Signed on right G. Inness. Height, 24½ inches; width, 18¾ inches.*

*Bought at Executor's Sale of Mrs. George Inness, 1904. \$340.-*

150-  
H.S.  
W. Schuchman



# GEORGE INNESS, N.A.

## 61. ALEXANDRIA BAY

The ranks of green rushes, between which a boat with three people steals, give a certain mystery to the scene. It is much heightened by the darkening sky and woods where a tall silver birch catches the last light. Rich tones, a poetic conception.

Canvas, glazed. Signed G. Inness. Height, 20 inches; width, 16 inches.

Bought at Executor's Sale of Mrs. George Inness, 1904.

Mrs. Murdoch





## GEORGE INNESS, N.A.

### 62. IN THE ITALIAN TYROL

Visits to Italy by George Inness resulted in some of his most finished and admirable landscapes. This large canvas, belonging to his widow and sold after her death, is an impression of the Alpine region close to Switzerland, painted in broad, easy sweeps of the brush. Big decorative picture.

Canvas, glazed. Signed to left G. Inness. Height,  $33\frac{3}{4}$  inches; width,  $26\frac{1}{2}$  inches.

Bought at Executor's Sale of Mrs. George Inness, 1904.

1200  
H.S.

W. Schuller

GEORGE INNESS, N.A.

63. MOUNTAIN LANDSCAPE—THE PAINTER AT WORK

Grand view of mountain range. On the left are crags and tall fir trees; toward the right on a slope we see a painter with a big sunshade; he is seated before his portable easel. Range of hills beyond. Big, sombre, decorative.

Canvas. Signed to left G. Inness. Height,  $47\frac{1}{2}$  inches; width, 69 inches.

[SEE FRONTISPIECE]

2000

George Ainslie

Total \$ 23,732.<sup>50</sup>









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